

American Art News

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FOR CANADA'S GALLERY.

The trustees of the Canadian National Gallery purchased from the annual National Exhibition held in Sept. in Toronto, several pictures, etchings and lithographs. The pictures are F. Luis Mora's "In Costume," Alexander Marcette's "Rainy Weather," O. Leduc's "Pommes Vertes" and Arthur Lismer's "The Guides Home." Messrs. Leduc and Lismer are Canadians. The etchings and lithographs are by the Belgian artists Baertsoen and Opsomer.

DESTROYING VENICE TREASURES.

On Sunday night three Austrian aeroplanes bombarded Venice inflicting considerable damage. One bomb struck the Church of Degli Scalzi destroying the ceiling and with it a large fresco by Tiepolo. This represented the miraculous removal of the House of the Virgin to Loretto. Another bomb fell on the Piazza of St. Mark, but fortunately did no damage.

ENGLISH ART "EXPERT" SAILS.

Mr. W. E. Roberts, of London, who has been in New York, Boston and New Jersey examining pictures since the middle of August, is booked to sail by the St. Paul today for England.

During his stay here, Mr. Roberts completed, it is understood, the Catalog of the collection of Mr. P. A. B. Widener, of Phila., on which he began work last year, compiled the sale Catalogs for the coming auctions of the remainder of the Blakeslee collection, and that of Mr. Catholina Lambert—both for the American Art Association, and did some "expertizing" and cataloging for two prominent Boston collectors. Mr. Roberts will be one of the witnesses, it is reported, for Lewis and Simmons in the coming trial of the suit of Mr. Henry E. Huntington against that firm—to recover the purchase price of a Romney—he having been one of the "experts" who pronounced the canvas genuine.

THAT ROMNEY SUIT.

The news of the suit brought by Mr. Henry E. Huntington against the firm of Lewis & Simmons, 587 Fifth Ave. in re. the authenticity of a picture by Romney, sold to him by them of Mrs. Siddons and her sister, came too late last week for the ART NEWS to do more than reprint the Sun's special cable from London. Mr. Simmons of the firm when questioned by a Sun reporter about the suit said:

"This picture was sold to Henry E. Huntington by this firm and guaranteed to be a Romney. It was accompanied by a written expert opinion of the best—if not the very best—English authorities on Romney. After the picture was sold it was hung in the Metropolitan Club, in this city, in Mr. Huntington's private apartment, and while there was seen by several well known dealers who at that time were advising him, and all of whom pronounced very favorably upon the picture. After hanging at the club some time it was sent to the home of Mr. Huntington at San Gabriel, Cal. The following year I met Mr. Huntington in Paris and he told me how pleased he was with the picture.

"About eighteen months ago a well known firm of art dealers in this city held an exhibition of portraits of old English masters, which consisted mostly of pictures bought from the firm, by Mr. Huntington. This firm refused to hang the Romney in its exhibition.

"This poisoned Mr. Huntington's mind and he asked us to take back the picture and return his money. This we refused to do, assuring him that the picture was absolutely as represented, and that we could not take back a picture on which a slur had been cast, but we offered to submit it for further examination to any 'expert' or 'experts' that Mr. Huntington would name. After this the picture was sent to England under the direction of the large firm before mentioned and the matter was placed in the hands of lawyers, who began this action.

"After this action was brought we had the picture examined by the best authorities on Romney in England, and they have pronounced it absolutely genuine.

"The integrity of our firm has never been assailed before, and we have been established since 1860. We feel that we will demonstrate to Mr. Huntington as well as to the art lovers of the world that this great picture is by the artist Romney.

"We are pleased that this action has been brought, as it will clear the air and prove to Mr. Huntington beyond a question of doubt that he has a perfectly authentic and genuine work."

THE COLOR LINE IN ART.

Miss Della Raines, originally of the movies, following the example of Miss Mamie Blanka, who went on the stage, has drawn the line at posing before colored students at the Chicago Institute and in consequence will probably return to the realm of the films. Miss Raines is from Dallas, Texas. She was ready to pose when she saw three negro students, and another model had to be substituted. She said that they looked at things in a different way down in Texas. Mr. W. F. Tuttle, assistant secretary of the Institute, said "We are democratic here. We can't bar any one race. We merely substituted another model." It is not on record that any chocolate colored Venuses refused to pose for white students.

WANT TO KEEP DIRECTOR WYER.

The Muskegon, Mich., Woman's Club, at a meeting Oct. 16 unanimously passed a motion that the Board of Education be petitioned to retain Raymond Wyer, director of the Hackley Art Gallery.

The motion, which was put by Mrs. Frank Dudley Smith, and seconded by Miss Emma J. Latimer, was:

"That the Muskegon Woman's Club petition the Board of Education of Muskegon to retain Mr. Raymond Wyer in his present position as director of the Hackley Art Museum.

"That the president appoint a committee of three to draft a petition to secure the signatures of the members of the Muskegon Woman's Club and of citizens at large."



THE DISPUTED ROMNEY

Mrs. Siddons and sister, Mrs. Kemble

Cause of Huntington vs. Lewis and Simmons \$100,000 suit.

CANESSA IN ALTMAN GALLERY.

The firm of E. and C. Canessa & Co. of Paris and New York have leased for 10 years, at \$10,000 a year, the art gallery, with was part of the residence of the late Benjamin Altman, on the N. W. corner of 5th Ave. and 50th St. The gallery has the height of 2 stories and covers a plot 33 x 100 ft. After alterations the art firm will occupy the building and a feature of its opening display will be the art treasures owned by the firm in the Italian Pavilion at the Pan-Pacific Exposition.

GOES BACK TO ROME.

An important view of Papal Rome, by Giovanni Paolo Pannini, was sold this week, by the Holland Galleries, 500 Fifth Ave., to the Sangiorgi Gallery in the Borgese Palace, Rome, through the latter's American representative, Mr. G. Walser.

GIFTS TO HARTFORD MUSEUM.

Mrs. James Junius Goodwin has, in accord with the desire of her late husband, a cousin of the late J. Pierpont Morgan, given \$50,000 to the Wadsworth Athenaeum of Hartford, Conn., for the purchase of art works.

BROOKLYN MUSEUM IN DANGER.

Controller Prendergast sent a more or less cold shiver down the backs of the Brooklyn Museum officials when he advocated on Oct. 19, an appropriation of \$20,000 instead of the \$118,085 requested.

THE JOAN OF ARC STATUE.

On Oct. 21 before a notable assemblage, the cornerstone of Anna Vaughn Hyatt's equestrian statue of Joan of Arc was laid in Riverside Drive Parkway at 93 St. The first spadeful of earth was turned by J. Sanford Saltus, honorary president of the Statue committee and Miss Clara Hunter Hyatt, niece of the sculptor who posed for the statue laid the cornerstone. Speeches were made by M. Maurice Heilman, Commercial Attache of the French Embassy and J. Alden Weir, president of the National Academy. The statue is to stand 25 feet high and be 50 feet long on the base. The horse and rider will be 13½ feet high and of bronze. The base will be of Mohegan granite supported by arches in which will lie 3,600 pounds of stone from the heroine's dungeon at Rouen.

A FINE COPLEY SOLD.

The Vose Gallery of Boston has sold the portrait of Admiral Gambier, by John Singleton Copley, to a Boston collector. This is a notable canvas by the early American master whose pictures are now eagerly sought for by private collectors and museums, and whose works have come into the market with remarkable frequency in the last three or four years.

The portrait of Admiral Gambier (the elder) is one of the finest specimens in America of Copley's late American period, a period during which the artist produced, according to his own statement, his finest portraits. James Gambier was commander-in-chief of the British naval forces in America during the Revolution, succeeding Admiral Montagu. The portrait represents the Admiral standing, at three-quarter length, dressed in uniform and leaning upon a cane. The picture is powerful in color, the blue of the officer's uniform telling effectively against a beautifully painted sky. The low horizon allows an expanse of landscape to be seen, the character of which has been said to represent that of Copley's own Beacon Hill estate.

The picture came from London a few years ago from the collection of Lord Aberdare, a descendent of Copley, and soon after its exhibition in this country it was reproduced exclusively in the ART NEWS. It has been said that this canvas, some time ago, was under consideration for purchase by the Metropolitan Museum (which as yet possesses no representative oil portrait by Copley) and was endorsed highly by the artist authorities at the Museum. The failure of the Museum directors to take advantage of this rare opportunity of acquiring a fine Copley is a matter of regret, and the present owner is to be congratulated on its acquisition.

ANTI-VICE'S NEW BROOM.

The owners and employees of shops, where post cards, music, small sculptures and cheap reproductions of pictures are sold, are up in arms against Mr. John S. Sumner, the successor of Anthony Comstock as head of the Society for the Suppression of Vice, who says that pictures which may be all right in an art gallery are not fit to be exhibited in a store. It is said that some of the works Mr. Sumner objects to are allowed to go through the mails after due inspection. Mr. W. M. Shirley of the Strand Song Shop on Broadway, where Mr. Sumner made a raid, said he picked out reproductions of classic nude statuary, and left other similar works.

At the police court examination was waived and the case goes to Special Sessions. Mr. Shirley said their shops in Buffalo and Chicago had never been raided. A salesman for J. B. Marks, also on Broadway, was also arrested. Mr. Marks said that copies of "The Pearl and the Oyster," which had figured on the front page of a humorous weekly were seized. Mr. Sumner said he had not succeeded Mr. Comstock as a post office inspector. He would have withdrawn the charges he said after the seizure of the pictures if the people had not been especially bold and persistent. When asked why he did not raid the Metropolitan Museum he said "There are indecent pictures in the Museum, but the people who go there do so to study art and are not affected in the same way as are the crowds that gloat over such objectionable pictures in a shop window.

"But," said a reporter, "if these nude masterpieces in the original have been approved by the greatest art critics and connoisseurs, how can you blame the shopkeeper if a few evil-minded persons stop to gaze at copies in his windows?"

"The law holds him responsible," Mr. Sumner replied. "It is all a question of time, place and circumstance."

OBJECTED TO HADLEY'S LIP.

Mrs. Samantha L. Huntley of Albany, N. Y., is suing a Chicago committee for \$1,200, the price of her portrait of Ex-Gov. Herbert L. Hadley. She claims she was obliged to place on his face a lower lip that never grew there, and the committee asserted the portrait did not look like the subject. When in 1911 the Ex-Governor was mentioned as President Taft's successor, 155 Missouri Republicans promised each to give \$10. The portrait was then to cost \$1,500 and the frame \$50.

THE SPENCER ALTHORP COLL'N.

"Lord Spencer's collection of pictures at Althorp, his ancestral home in Northamptonshire, from which he has just sold for the sum of \$175,000 Rembrandt's beautiful portrait of his 9-year-old son Titus, to an American multi-millionaire," says La Marquise de Fontenay in an article in the Evening Sun, "is one of the most celebrated in Europe; and the announcement that the Earl in conjunction with his son and heir, Lord Althorp, Lieut. of the 1st Life Guards, whose consent has been necessary, has decided to dispose of all his old masters at Christie's in London in the near future, is naturally attracting very widespread attention on both sides of the Atlantic.

The galleries at Althorp include several other Rembrandts, a number of Vandykes, some superb Titians, no less than 24 Sir Joshua Reynolds, 32 Lelys and splendid examples of Murillo, Holbein, Raphael, Frans Hals, Kneller and Guido Reni. Althorp is indeed a perfect treasure house, and the vast quantity of old silver is very valuable from an artistic as well as from an intrinsic point of view.

"Among the features of the collection are two huge wine pails, which are the largest pieces of pure gold plate in any private collection, five enormous silver wine coolers adorned with the arms of the Dukes of Marlborough, capable of holding I do not know how many dozen of champagne bottles each and the size of which may be gathered from the fact that one of the so-called wine coolers was used by the first Duke of Marlborough in his campaign in the Netherlands as a bath and formed part of his camp equipage. There are also great Russian cups of solid gold, monster silver water bottles of Charles II.'s time, with corks secured, Jacobean fashion, with silver links and chains, and a beautiful large silver gilt jug, one of the four provided by penny subscriptions from the nation for the third Lord Spencer, Lord Russell, Lord Grey and Lord Brougham in recognition of their efforts in passing the reform bill in the early part of the last century.

The Washingtons.

"To Americans Althorp possesses additional interest owing to the fact that Lady Spencer, wife of Sir John Spencer, who owned Althorp in the reign of Queen Elizabeth, and who was the cousin, the friend and the patron of Edmund Spenser, of 'Faerie Queene' celebrity, was a sister of Margaret, wife of John Washington, from whom George Washington was descended. Lawrence Washington was not only the kinsman, but also the most intimate friend of Sir John Spencer's grandson Robert, first Lord Spencer of Althorp, and helped to entertain Queen Anne, consort of James I., and their eldest son, Henry, Prince of Wales, when they visited Althorp in June, 1603. It was for this visit that Ben Johnson wrote his 'Masque of the Fairies,' which was performed in the park at Althorp on June 25 of that year.

"The late Lord Spencer, half brother of the present Earl, was very much interested in the connection of his family with the Washingtons, and in a letter in 1890 to a member of the Spencer family living in Talbot county, Maryland, he stated that two members of his house, Nicholas and Robert Spencer, sons of Nicholas Spencer of Cople, thirty miles distant from Althorp, migrated to America with John and Lawrence Washington in 1657.

"It may be added that the Mount Vernon estate was originally the half of 5,000 acres of land that were assigned on division to John Washington, the great-grandfather of George Washington, in conjunction with Nicholas Spencer under a patent from Lord Culpeper, Governor of Virginia."

CORRESPONDENCE

Side Light on Exposition Awards.

Editor AMERICAN ART NEWS:

Dear Sir,

Apropos of your excellent comments upon the art awards at San Francisco, and the admirable summing up of the matter by "Academician," I have recently heard of an incident of the art jury sessions in San Francisco, which if my well posted informant is correct, throws a strong side-light upon the question.

"Academician" in his first letter, and yourselves in an editorial, called attention to the granting of a silver medal, and a medal of honor, if I remember aright, to a young woman watercolor painter—an Englishwoman—whose name for chivalrous reasons I omit—and criticised said awards, on the ground that they were, the first, at least, the same given to such American painters of reputation as Murphy, Davis and Tryon.

My informant tells me that this young woman was given this high recognition, although her work is almost unknown here and abroad, because a prominent American artist, long resident in Paris, and prominent in the jury's councils, suggested it as the woman painter in question "is the widow of a well known American artist." I would respectfully inquire, if this story be true, whether the widowhood of an artist, carries with it Exposition prize awards—the same given to veteran artists, who have long arrived. If so, this is a new form of competition, and might not such a precedent even lead to a dire tragical act on the part of some ambitious married woman artist in the future?

Yours truly,
Curious.

New York, Oct. 26, 1915.

Rockefeller and Aphrodite.

Editor AMERICAN ART NEWS:

Dear Sir,

I was much interested in Miss Schenck's story in her letter published in your last issue of the later wanderings of the "Aphrodite" statue, better known as "The Bathing Venus," recently purchased by Mr. John D. Rockefeller from Sir Algernon Freeman Firth and Mr. William H. Aykroyd of London for his "Temple of Love" on his Pocantico Hills estate; but I notice that Miss Schenck omitted, or is unaware, of certain important and interesting details regarding the statue's history.

When, after the first refusal of the British Museum to purchase the statue, I believe about 1887, Aphrodite was brought to America, to repose some twenty years in storage, her resurrection and exploitation at the Arts Club and in the American press, her return to storage and comparatively speedy return to England, Mr. Charles De Kay acting for some wealthy Lancashire merchants, who had advanced an amount, said to have been \$80,000, to the late Mr. Linton upon the work, spent some five months in London and Paris endeavoring, but unsuccessfully, to effect a sale of the work. I then understood that these Lancashire merchants advanced the amount reported to Mr. Linton, on the advice, and through the influence of a member of the Arts Club—an Englishman of their acquaintance, and a brother of a London art dealer, who ran afoul of Lord Curzon and others of the English nobility some three years ago in a transaction involving the sale of an old English room, which Lord Curzon and his fellows had wished to preserve for the Nation.

However this may be, the Lancashire men have now, presumably, through the sale of the statue to Mr. Rockefeller recouped themselves for their advances on it to Mr. Linton, the statue having presumably passed into their hands to secure their advances.

I also understand that the purchase of the statue was suggested to Mr. Rockefeller by the architects of the "Temple of Love,"

who were members of the Arts Club at the time of the exploitation of "Aphrodite." Of course the entire transaction was perfectly legitimate, and I send you these details, simply as an interesting addition to those Miss Schenck has already furnished and to complete the story of the later wanderings of "Aphrodite."

Yours very truly,
Adonis-Mars.

New York, Oct. 26, 1915.

A Good Suggestion.

Editor AMERICAN ART NEWS:

Dear Sir,

Apropos of the recent discussion in your columns anent the awarding of a special prize to Frank Duveneck at the Pan-American Exposition it may not be out of place to point out that Mr. Duveneck's work is not as well known in New York as elsewhere in the United States and that it has been suggested that an exhibition of his pictures now on view at San Francisco be held at a Fifth Avenue Gallery and thus afford the New York public an opportunity of becoming better acquainted with the work of an artist enjoying great popularity in Boston, Chicago, Cincinnati and throughout the West.

Yours truly,
G. Frank Muller.

New York, Oct. 26, 1915.

BOOK AND MSS. SALES.

Lincoln Relic Sale.

The sale of the Abraham Lincoln collection of literary relics, from the library of Mr. John E. Burton of Milwaukee opened Monday, at the Anderson Galleries. Mr. George D. Smith paid the highest price of the session, \$240, for a leaf from Lincoln's school boy sum book and \$115 for another, as well as \$130 for a Circuit Court document with the Emancipators autograph. Mr. T. A. Barclay gave \$210 for an electioneering broadside and \$100 for another of the Van Buren campaign. The total of the day was \$2,333.45.

On Tuesday Mr. Smith paid \$515 for one of twenty copies of the Emancipation Proclamation signed by Lincoln and Seward, for the Sanitary Fair in 1864 at Phila. He also secured for \$26 the scarce sermon by George Z. Gray, on "The Proper Use of the Memory of a Good Man's Life." Crozier's rare "The Bloody Junta, or the Escape of John Wilkes Booth," Little Rock, 1869, the first to appear in auction, brought \$92.50. The first edition of Herndon & Weik's suppressed "The True Story of a Great Life," brought \$65. A copy of the program on the night of the assassination, of the issue said to have been found in the box, brought \$20. For the "Dreadful Warning of the Six Angels," Louisville, 1873, \$10.50 was paid.

On Wed. Mr. H. W. Bell gave \$45 for "Speeches and Letters of Abraham Lincoln, 1832-65," London, 1909, with some notable autographs, \$40 for an autograph album containing the signatures of the majority of the northern protagonists in the war and a card signed by Lincoln and with three lines by him, \$19 for a collection of Lincoln and other pamphlets and \$16 for Ingersoll's lecture on Lincoln. Mr. G. S. Smith gave \$16 for a letter of Mary Lincoln and \$25 for a letter of Robert T. Lincoln referring to his "brother Tad."

On Thursday Mr. Smith paid \$285 for Lincoln's rifle and \$395 for the Columbus, O., 1860 publication of the Lincoln-Douglas debates. Brentanos gave \$71 for a lock of Lincoln's hair. The total for the day was \$2,145.60, which brought the total of the sale to date to \$6,969.

Beauregard Letter Sale.

At the sale of the letters of Gen. P. G. T. Beauregard, of the Confederate Army at Starr V. Henkel's Auction Rooms, Phila., Oct. 25—a letter of Gen. Albert Sidney Johnston's to Gen. Beauregard from headquarters, Huntsville, Mar. 7, 1862, fetched \$60. Another by the same writer, giving information of his movements and autographically signed, dated Decatur Mar. 11, 1862, brought \$40. An autograph letter by Brigadier Gen. Geo. H. Stewart to Gen. Beauregard from Oatlands, London Co., Va., Aug. 8, 1861, went for \$19.50.

End Part VII Joline Sale.

The Sale of Part VII of the Joline library closed at the Anderson Galleries on Oct. 22, the total being \$5,295.40 and the grand total of the parts already sold \$58,832.65. At the third session, on Oct. 21, Mr. G. D. Smith gave \$400 for a letter of Keats to the Misses Jeffrey; \$55 for a letter of Ninon de l'Enclos and \$51 for La Fontaine's autograph poem "Pour le Roi." The total of the session was \$1,233.70. On Oct. 22 Mr. Smith gave \$42 for a letter of Horace Walpole; \$40 for a letter of Voltaire and \$30 for a letter of Rousseau and eight portraits engraved by Hopwood. The total for this concluding session of Part VII was \$783.35.

EXPOSITION ART SALES.

Further sales in the Dutch and Swedish sections at the Panama-Pacific Exposition are:

Holland.

"Along the Coast," W. Steelink.....\$300.00
"Dutch Landscape," B. Van Beek..... 450.00
"Oriental Prince" (etching), M. Bauer..... 260.00
"Stone Cart," W. C. Nakken..... 150.00
"Larkspur," Anna van den Berg..... 175.00

This makes the total sales to present date in the Holland section, \$9,500, the highest amount of sales of any foreign section.

Sweden.

"Humpe and His Mother," by John Bauer, \$ 180.00
"The Witch Burned Fire Wood" (by John Bauer)..... 215.00
"Spring Day," by Alfred Bergstrom..... 1,400.00
"Crofters Returning Home," by Hugo Carlberg..... 280.00
15 etchings, totalling..... 300.00
The sales in the Swedish section have amounted to \$5,300.

Mr. C. E. de Vries, the manager of the Holland sections is trying to arrange for a circuit exhibition of Dutch art, such as has already been planned for the Swedish section.

The total sales of the Department of Fine Arts now far exceed \$100,000.

RECENT FOREIGN ART AUCTIONS.

The first art auction held in Holland since the outbreak of the war, took place at Frederick Muller & Co.'s Amsterdam Galleries, July 6-8 last.

Among the principal items sold were:

A. H. Bakker Korff's "Old Lady at Morning Devotions," (Steengracht Collection, Hague, 1878).....\$1,290
Rosa Bonheur, "Two Donkeys," 1861..... 840
J. Bosboom, "Interior of Protestant Church, 17th Century"..... 680
A. H. Bakker Korff, "The Letter of Recommendation, 1879"..... 500
J. Van Goyen, "Two River Landscapes—1643 and 1642"..... 2,280

SAY IMITATED ASS'N NAME.

The American Art Association, 6 E. 23 St., applied Thursday to Justice Philbin of the Supreme Court for an injunction restraining the American Art Galleries and Auction Rooms, of 13 St. and University Place from continuing to use that name. The plaintiffs are Thomas E. and Gustavus T. Kirby and James F. Sutton, and the defendants are Arthur Kritzer and Maurice and David Gerstner.

The plaintiffs stated their association was organized in 1883 to sell paintings, objects of art and bric-a-brac. Since then they have sold \$32,000,000 worth of such property, and in 1914-15 spent \$60,000 for advertising. In all they had spent a million dollars in advertising. They complained that the defendants organized on Sept. 29 last with only \$5,000 capital, of which but \$3,000 was paid in, and that the purpose of choosing their business name was to trade on their reputation.

A. Jocelyn H. Magrath called on the defendants Oct. 7 on the pretense that he believed them connected with the plaintiffs. He said that the defendants made no effort to correct this impression and asserted that they were a branch of the American Art Association.

NOT TO GILD LIBERTY.

Happily the story that the Government was to paint and gild the Statue of Liberty brought out by the fact that Mr. George Kountz, of Harmersville, Pa., offered to do it himself is said to be untrue. The patina of age is considered one of the greatest attractions of all sculptured works in bronze, as are the tones produced by wind and weather on monuments of stone. Did any one in France ever dream of washing Bartholdi's "Lion of Belfort" as did the Treasury Department the groups of the N. Y. Custom House?

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LONDON LETTER.

London, Oct. 20, 1915.

The will of the late Sir Hugh Lane, as you have doubtless learned by cable, has recently been proved at £50,000. His Sargent portrait is to go to the Dublin National Gallery, the bulk of his modern paintings and drawings are destined for the Dublin Gallery of Modern Art, while a group of pictures lent by him to the London National Gallery is to be used as a foundation for a collection of modern Continental Art in London. The remainder of his property is left to the National Gallery of Ireland, instead of to the Modern Art Gallery, as a protest against the want of judgment shown by the latter body in its decision to abide by its own taste in matters of art, rather than to rely on expert opinion. Sir Hugh alludes to the action taken by the Modern Gallery of Dublin in 1913 as showing a want of public spirit and hopes that his protest will serve as a deterrent to other public institutions.

The Leicester Galleries are holding an exhibition of drawings by Forain, Steinlen, Vallotton and others, as well as by artists in the trenches, who are transcribing on paper some of the stirring themes witnessed by them. There is much excellent work among these war pictures, the French instinct for the dramatic seldom allowing itself to obtrude unduly upon the proper balance of composition. The draughtsmanship is in most cases of a very high order, the desired effects being attained in the most direct and simple manner.

On Oct. 25 Mr. Frederick Larkin, the expert in Chinese Art, leaves by a Dutch liner for New York, in company with Mr. C. J. Charles, whose gallery at 718 Fifth Avenue he will conduct his business during his visit. Mr. Larkin is taking with him a few choice specimens of porcelain, although he does not purpose holding any extensive exhibition. He will be away for about six weeks.

The recent death of Mr. Frank T. Sabin, aged 67, the well-known art dealer of 172 Bond St., came as a great shock to his many friends for he was widely respected and a man who made but few enemies. His connection with America has always been a close one, for his father made a special study of books relating to American interests and was the author of a dictionary of these works, handing on to his son many valuable links of interest between the two countries. Mr. Sabin specialized in old color prints and engravings and was in particular noted for his intimate knowledge of the English, French and Dutch Schools.

Mr. Eric Gill, who was entrusted with the task of executing the reliefs of "The Stations of the Cross" for the Westminster Cathedral, has evoked a storm of comment by the four which are already in place. Taking into consideration the fact that this sculptor deliberately affects archaic forms and is pledged to ultra-simplicity of treatment, it might have been expected that this work, in which elaboration or affectation would have indeed been fatal, would have been especially suited to his type of mind. Unfortunately his mannerisms have proved too strong for him, so that devout churchgoers see in his sculptures rather the expression of aesthetic ideas than those which pertain to the ethical and the abstract. His use of color, too, is so deliberately primitive as to be as provocative of derision as might be a child's attempt to color some wooden doll with the contents of his first box of paints and certainly, no matter how profoundly one may be interested in the new movement, it would be an impossibility to claim that it proves anything but distracting in a place of worship! Moreover, these sculptures accord remarkably ill with the architecture which surrounds them and it would be safe to assume that were Mr. Bentley, the architect, still alive, he would have resolutely discountenanced anything so incongruous. It may be perhaps that in conjunction with the somewhat tasteless marble decorations of the surrounding chapels, these bald carvings of Mr. Gill seem intensified in their primitive bareness, for certainly taste has likewise erred in the over-decoration lavished elsewhere. Seeing that the building is in itself a really fine piece of modern work, it is deplorable that the effect within should have been marred so unnecessarily.

I wonder that American buyers did not compete at the sale of Stonehenge which took place a few days ago. Perhaps the difficulty of conveying it abroad at the present time, may have accounted for their absence! It came rather as a surprise to the majority of us that it was not a national monument, seeing that it dates back to the time of the Druids. A local patriot purchased it for £6,600.

One of England's foremost authorities on the art of decoration and antique furnish-

ing, Mr. Andrew Russell, leaves this week to pay his first visit to America, going first to New York and thence to San Francisco and other cities. He is taking with him photographs of some of the most interesting items among his magnificent collection of antiques, notably those of an old Tudor house of oak and brick construction dating from 1495 and suitable for recreation. From an important country seat here he has also obtained a suite of panelled and carved Chippendale rooms, while among the smaller "objets d'art" are a set of fine decorative paintings signed "Lancet."

A. Burne-Jones Gift.

An interesting gift has been made to the Polish Relief Fund by the family of Sir Edward Burne-Jones, namely the Burne-Jones portrait of the Polish musician Padrewski, which thus far has always hung in the artist's studio. The picture which has all the softness of a pastel drawing, but which is actually an oil, is well known through its reproductions and represents the sitter crowned with the aureole of auburn hair in the style which he affected some twenty years ago. The price put upon the canvas is £500 and it will be interesting to see whether the Pre-Raphaelite cult is still sufficiently vigorous to ensure so high a figure.

Among other items on sale on behalf of

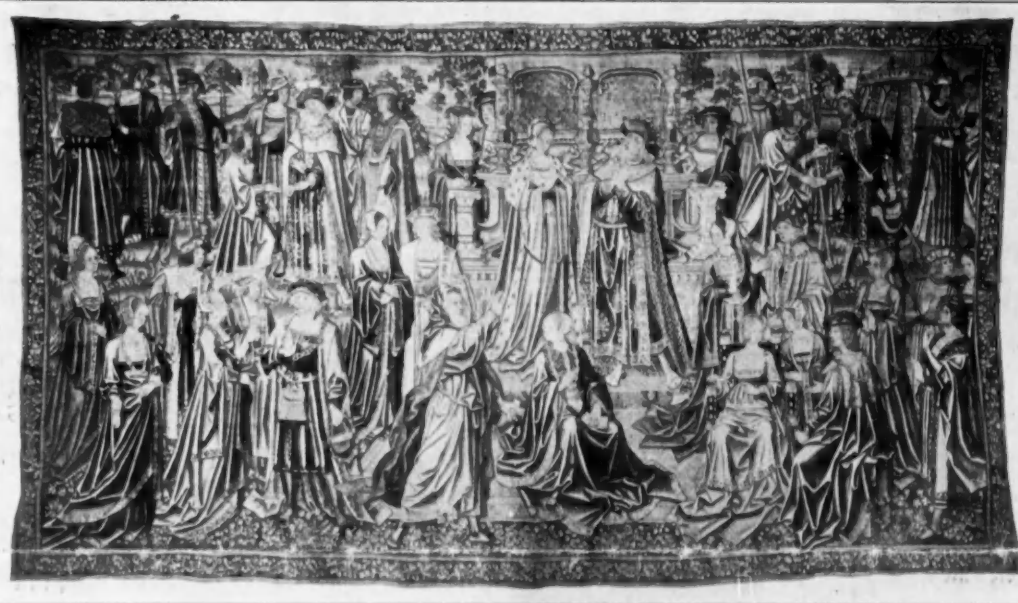
on one side and turn their heirlooms into good gold. Among the articles for which the outlying districts of Scotland may be looked upon as a happy hunting-ground are porringers, mostly in silver, pottery jugs, often embellished with quaint inscriptions to King James and his descendants, toddylades of various types and of course Jacobean prints of all kinds. The northerly parts of Scotland moreover, contain a number of old, historic castles, the owners of which have become impoverished with the course of years and among these are several which contain fine tapestries and wood carvings. When the time once more arrives when tours in these parts again become the vogue, American visitors will do well to prosecute their search thereabouts with zeal. L. G-S.

GERMAN ART NOTES.

Fritz Winkler, noted for works on the history of miniature painting, has been appointed librarian to the Berlin Royal Museums. He had recently been engaged as assistant at the Dredens Gallery.

The "Picture of a Lady," by Wilhelm Trübner, dated 1877, has been acquired by the Municipal Gallery of Essen from the funds of the Krupp Foundation.

The Chief Magistrate of Breslau has allotted the equivalent of \$725 for designs of



THE PROPHECY OF NATHAN

Sold by P. W. French & Co. to Mr. Edward A. Faust, of St. Louis

the same fund are a number of exceedingly clever toys made in wood by Polish artists who have temporarily settled in Paris. These take the form sometimes of animals, sometimes of figures, and each is a spirited, individual piece of work. This incursion of the artist proper into the realm of toymaking, which since the War has become such a recognized thing, should have far-reaching effects and perhaps do more towards the development of national taste than all the voluminous writings of a Ruskin! It is difficult to imagine that a child, having once grown accustomed to the delights of a toy of true artistic merit (combining also, as they mostly do, the attractions of whimsicality and humor) will be willing to tolerate patiently the lifeless, commonplace playthings with which he was formerly content. So, even if in the days to come the majority of us find ourselves too impoverished to purchase more ambitious works, we may still be able to support the artist in our midst by at least embellishing the nursery with his products!

The Geffrye Museum in Shoreditch, which exists primarily for the benefit of the cabinet makers who live in that district, has recently been enriched by the addition of the staircase of James Boswell's house in Bloomsbury, the rest of which has been demolished. "Old London" is so rapidly vanishing from sight in spite of the persistent protests made in the press that one will soon be obliged to take a journey to this Museum whenever one wishes to be reminded of the glories that have been. It is curious that the far-spread appreciation of the antique which obtains today should not have proved sufficiently powerful to secure the retention of more of our antiquarian landmarks.

For the information of American collectors who like to purchase their smaller curios direct from the owners rather than from the dealers, I may say that I have heard lately that the northern parts of Scotland still offer many a "find" to the wily buyer. The Scotch as a race are slow to part with family treasures but the rising generation with the Scotch instinct for making money, are beginning to put sentiment

war reminiscences, intended to replace the tasteless productions now extant. Tablets in honor of deceased warriors, to be erected in churches or homes, cemetery monuments, etc., are suggested.

The bronze bust of Bismarck by Adolf Hildebrand has been placed in the new department of modern sculpture at the Frankfurt Municipal Gallery. It is of colossal size and is modelled on the lines of the Bremen equestrian figure of the chancellor.

The gallery of old masters at the Budapest museum has been enriched by a work of Alessandro Magnasco, presented by Herr Marcell Nemes. It represents the "Meal of the Monks" and formed part of the Magnasco exhibitions of 1914 in Berlin and Paris. Another picture by Magnasco of the same title and similar in composition is in the collection of the late Sir William Van Horne in Montreal.

Among recent acquisitions of the Cologne Diocesan Museum is a picture of the old German school dated 1500, representing Saints Fabian and Sebastian, as well as a seated figure of St. Nicholas, of the 14th Century. These pictures are from the collection of Cardinal Archbishop Philoppus Krementz.

MR. FAUST'S GREAT TAPESTY.

The remarkable Flemish XV century tapestry, "The Prophecy of Nathan," recently purchased at a figure, said now to be over \$100,000, from P. W. French & Co., 6 W. 56 St., by the well known St. Louis collector, Mr. Edward A. Faust, and reproduced on this page is the most important work of its kind owned west of the Alleghenies. It will occupy an entire wall space, in the new gallery. Mr. Faust, who is president of the St. Louis Art League, has built as an addition to his residence. This will be

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decorated and furnished in Louis XVI style. As stated in last week's ART NEWS which exclusively announced the sale, the tapestry, seen last year in Buffalo and Brooklyn forms part of the present display in Phila.

This work, originally from a Royal Spanish palace and later from the Chateau de Vierville in Calvados, and whose exact measurements are 11 ft. 10 in. x 21 ft. 5 in., shows in its three scenes, the story of David and Bathsheba. To the left above is David giving Bathsheba's husband, Uriah, the letter that ordered Joab to place him in the forefront of battle, and on the right Uriah delivering the same. The central scene shows David and Bathsheba, standing before a throne in penitent attitude, while Nathan below extends his right hand saying in prophecy "The sword shall never depart from thine house, because thou hast despised me and hast taken the wife of Uriah, the Hittite, to be thy wife."

Mr. George Leland Hunter says in the Phila. catalog: "Very interesting is this splendid tapestry to compare with the set of ten picturing the Story of David and Bathsheba, in the Cluny Museum, said to have been woven for the French King, which afterward belonged to the Duke of York, to Marquis Cpinola, and to the Serra family of Genoa. The Cluny tapestries are three feet higher than the present one but in no way superior as regards weave, composition or design. Indeed, were it not for the difference in height and the fact that the events of the tapestry and elsewhere covered in the Cluny set, one might almost at first sight suspect it to be part of the set. But while the faces and evidently the models for the personages are similar and similarly treated, the garments, particularly of David, are different and there are numerous other minor differences that I shall treat more fully in a special monograph on the subject."

J. D. CHAMPLIN ESTATE.

John Denison Champlin, co-compiler, with Prof. Ripley, of the "Cyclopedia of Painting and Painters," published by the Appletons, who died Jan. 8, 1915, left a net estate of \$36,225. To his son and namesake \$5,000 is left, and the remainder goes to his widow, Mrs. Franka L. C. Champlin.

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Advice as to the placing at public or
private sale of art work of all kinds, pic-
tures, sculptures, furniture, bibelots, etc.,
will be given at the office of the AMERICAN
ART NEWS, and also counsel as to the value
of art works and the obtaining of the best
"expert" opinion on the same. For these
services a nominal fee will be charged. Per-
sons having art works and desirous of dis-
posing or obtaining an idea of their value
will find our service on these lines a saving
of time, and, in many instances of unneces-
sary expense. It is guaranteed that any
opinion given will be so given without re-
gard to personal or commercial motives.

BUREAU OF APPRAISAL.
We are so frequently called upon to pass
upon the value of art works for collectors
and estates, for the purpose of insurance,
sale, or, more especially to determine
whether prior appraisals made to fix the
amount due under the inheritance or death
taxes are just and correct ones—and so
often find that such former appraisals have
been made by persons not qualified by ex-
perience or knowledge of art quality or
market values, with resultant deception and
often overpayments of taxes, etc.—that we
suggest to all collectors and executors the
advisability of consulting our Bureau of Ap-
praisal either in the first place or for re-
vision of other appraisals. This Bureau is
conducted by persons in every way qualified
by experience and study of art works for
many years, and especially of market val-
ues, both here and abroad; our appraisals
are made without regard to anything but
quality and values, and our charges are
moderate—our chief desire being to save
our patrons and the public from ignorant,
needless and costly appraisal expenditure.

ART SALE RECORDS.
Collectors, dealers and others interested
are reminded that the first two numbers of
Sales of the Year for 1915, in pamphlet form,
are still on sale at the AMERICAN ART NEWS
office, 15 East 40 St., at 25 cents each, post-
age prepaid. No. 1 is devoted to the Bray-
ton Ives Collection of Prints sold at the
American Art Galleries April 12-14 and
No. 2 to the Blakeslee and Duveen Picture
Sales, under the same auspices, at the Plaza
Hotel Ball Room, April 21-23 and April 29.

A SIGNIFICANT MOVE.
The leasing of the fine and spacious
Art Gallery erected by the late Benja-
min Altman at the rear of his former
mansion at Fifth Ave. and 50 St., and
just west of the Avenue, by the well-
known and prominent art house of
E. & C. Canessa and Co., of Naples, Paris
and New York, together with the leas-
ing of former handsome private resi-
dences in the same neighborhood by
the Paris art houses of Jansen and
Pares and the London one of Sparks—
all chronicled elsewhere in our col-
umns, are further proofs, if such were
needed, of the shifting of the art trade
interests and markets, simultaneously
with the transfer of financial centers,
from the old world to the new.

This shifting of the art interests and
markets across the Atlantic had begun
long before the war's outbreak, but its

progress has been undoubtedly hast-
ened by that calamity.

We congratulate the Messrs. Canessa
on their acquisition of the Altman
Gallery, in which, after rearrangement
and refitting, they purpose installing
the varied and beautiful exhibition of
antiques and art treasures they are now
showing in the Italian Pavilion at the
Panama-Pacific Exposition, and which
has been one of the most interesting
and important art features of the Expo-
sition.

That so well-established and leading
an art house as that of the Canessas
should have decided to establish itself
in such a location and to lease a gal-
lery, so much esteemed by American
art lovers from its association with the
lamented and generous art patron, Mr.
Altman, is a cause for congratulation
not only to New York but to all Ameri-
can art lovers, while the significance of
the move will be appreciated in the art
world of Europe as well as America.

THE DISPUTED ROMNEY.

The regrettable incident which we
chronicled last week, of the suit
brought in London by Mr. Henry E.
Huntington of this city and San Ga-
briel, Cal., against the old and well-
known house of Lewis and Simmons,
of London, Paris and New York, to re-
cover the sum of \$100,000 which the col-
lector paid in this city for a large dou-
ble figure presentment of Mrs. Siddons
and her sister, Mrs. Kemble—as being
the work of George Romney, has been
and continues to be the universal topic
of discussion in art circles. We call
the incident regrettable because it
tends to disturb the minds of many
American art lovers and collectors,
who argue that if so prominent, and
presumably so intelligent and well-in-
formed a collector as Mr. Huntington
could have been deceived in so notable
a picture, and so long established and
reputable a house as Lewis and Sim-
mons, could also have been deceived as
to the validity of a work by such a mas-
ter as Romney—of what avail are study
and knowledge on the part of a collec-
tor, and of what service are the guar-
antees of even leading and reputable
art firms?

And yet, it seems to us, that there is
not, and should not, be any real cause
for such a feeling or conclusion, from
this incident, on the part of art lovers
or collectors. The matter simply re-
solves itself, as the suit soon to be tried
in London will reveal, into a question
of the preponderance of "expert" or
authoritative testimony on either side.

The good faith of the sellers of this
canvas, it also seems to us, cannot be
questioned, and this being the case,
and with any suspicion of dishonesty
or fraud on their part eliminated, the
art world can the more calmly watch
the trial of the suit and draw valuable
lessons from its progress and result. It
is unbelievable that a house like Lewis
and Simmons would purposely sell and
for so large an amount, to such a collec-
tor, as Mr. Huntington, a picture they
knew to be spurious, or, in the vernacu-
lar, a "Fake." To put the case on a
low plane they are certainly not fools.

We understand that Lewis and Sim-
mons had the best possible advice
from the best known authorities in
England on the work of Romney, on
the canvas, and which authorities they
will presumably produce as witnesses
when the suit is tried, before they even
offered the picture to Mr. Huntington.
It is proven by the interview with Mr.
Isaac Simmons published elsewhere in
our columns, that the picture was seen
and admired while it hung in the Met-
ropolitan Club in this city by dealers,
critics and art lovers, and not ques-
tioned—and this would seem to en-
dorse their own judgment and that of
the authorities they consulted upon the
validity of the work. We hold no brief
for Lewis and Simmons, and we argue
solely from the statements published,
and other information in our posses-
sion, not obtained from them.

In our issue of February 20 last in an
editorial entitled "As to Attributions,"
we commented upon the very general
misapprehension in this country as to
so-called "Expert" testimony, which is
here, curiously enough, generally con-
sidered infallible testimony, and we
further said an art "Expert" is one
who has, or should have, if he is quali-
fied to use or enjoy the appellation,
superior knowledge of some branch or
branches of art, which makes, or should
make him, more or less of an authority
on such branch or branches of art, but
with superior knowledge and educa-
tion, also a pre-requisite for an "Ex-
pert," he must necessarily, at times, be
mistaken. He cannot, in the nature of
things, be infallible in his judgment or
decisions. Witness the now almost
universal belief that the eminent Dr.
Bode, of Berlin, erred in his judgment
as to the famous wax bust of "Flora"
being the work of Da Vinci, instead of
the modern English sculptor Lucas, and
the frequent and recurring controver-
sies between Dr. Bode and that other
eminent authority and "Expert," Dr.
Bredius of The Hague, as to the valid-
ity of certain works attributed to Rem-
brandt—controversies that have never
been definitely decided in favor of
either man.

It may be that Mr. Huntington, or
those acting for him in this suit, can
and will produce authorities or "Ex-
perts," whose testimony as to the val-
idity of the disputed work will out-
weigh, with the English Judge and
Jury, that of the authorities and "Ex-
perts" whom Lewis and Simmons will
call, and whom they consulted before
their purchase of the picture. The
case only recently tried in Philadelphia
and exclusively chronicled by the ART
NEWS here, that of the artist Gruppe
against Mr. Kinsley of Phila. to recover
an amount of \$5,000 and interest which
he claimed Mr. Kinsley agreed to pay
him for an example of Mauve—the
validity of which work the latter ques-
tioned; was decided in Mr. Gruppe's
favor by the jury, not only from the
fact that the plaintiff had the weight
of testimony as to the picture's gen-
uineness in his favor, but because he
proved the absence of any motive to
deceive the defendant.

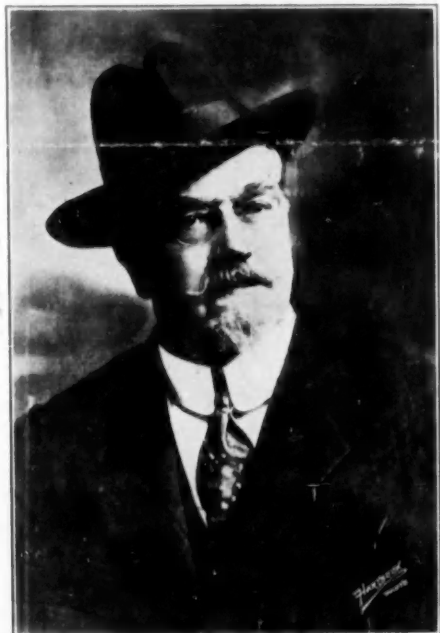
As in the Gruppe-Kinsley suit the

absence of motive to defraud and in the
case in question, the seeming impossi-
bility of belief that an old and reputa-
ble art firm, would be so foolish, to
say the least, as to wilfully and know-
ingly attempt to defraud a wealthy
collector and a valued patron and to
hazard the loss of his most desirable
custom, and the further fact that, prob-
ably much against their will, they are
contesting the suit to uphold their
action and reputation, should, in our
opinion, and without any reflection
upon or disrespect to Mr. Huntington,
who has come to think himself de-
ceived and is naturally aggrieved there-
by, gain for them the sympathy of all
reputable dealers, who may, any day,
find themselves in a similar position,
and through no fault of their own.

OBITUARY.

Waldo Story.

Thomas Waldo Story, sculptor, son of
the eminent American sculptor, William
Wetmore Story, long resident in Rome, and
brother of the painter, Julian Story, and of
the Marchesa Peruzzi, died at his home in
this city Oct. 23 at the age of sixty. Born
in the celebrated Barberini palace in Rome,
which was leased by his father in 1847, four
years after the latter married Miss Eldridge
of Cambridge, Mass., he inherited the lease
on his father's death and most of the elder
Story's art collections, his brother receiving
the family summer villa at Vallambrosa. A
pupil of his father, Waldo Story soon gained
commissions and reputation. He modelled
the first statue, that of Sir William Vernon
Harcourt, placed in the House of Commons
in London, as well as a bust of Lord Ran-
dolph Churchill, also there, and his statue



T. WALDO STORY

in the chapel of Blenheim Palace. He also
designed the bronze doors of the library
erected by the late J. Pierpont Morgan, a
gold mosaic in memory of the elder Mr.
and Mrs. August Belmont in Trinity Church
at Newport, and a drinking fountain given
by Gen. Draper to the town of Hopedale,
Mass. Mr. Story was an intimate friend of
Whistler, who referred to him often in his
"Gentle Art of Making Enemies." He was
twice married, his first wife, still living, be-
ing a daughter of the English piano manu-
facturer, Broadwood. He later married
Miss Bessie Abbott, the opera singer. Of
his two daughters, Miss Gwendolyn,
married Capt. Courtney Stewart, who was
then naval attaché at the British Embassy
in Rome. In 1907 Mr. Story with the late
Frederick Gerhard organized the Ritz Im-
portation Co. in this city for the importation
of wines and table delicacies. He was a
member of the Calumet Club.

Constantin Makovsky.

The death was announced Monday from
Petrograd, in a street accident, of Con-
stantin Makovsky, the well known Russian
historical and portrait painter. He was in
his seventy-seventh year and visited this
country about 20 years ago. Several of his
paintings including "The Russian Marriage
Feast," and "Choosing the Bride" were
shown at C. W. Schumann & Sons estab-
(Continued on page 6)

CHICAGO.

A truly stunning conquest in the development of "applied art" into great art, is the imitation of fruits and plants by Milton D. Copulos—and products of this "perfection in skill" are amazing visitors at the annual Exhibition of Arts-Crafts now installed in the Art Institute. Botanists who have studied these replicas declare them absolutely true to nature. Copulos has been most assiduous in developing this art into perfection, for years he experimented and tested before he attained the subtle skill that is demonstrated in the Institute's show.

The attraction of the Chicago Miniature Painter's annual exhibition, in the Institute, is enhanced by the acquirement of a neighbor in the same line of art—a collection of portraits on ivory by Edward Earnest Morgan of the Royal Miniature Society. Among the examples receiving the most approval by local artists are the portraits of Mlle. A. Amfreville, Miss Murray-Scott, niece of the Duke of Buccleuch, and Charles Marks.

At the Little Theater Maurice Browne is managing an exhibition of models and designs for stage settings and costumes by C. Raymond Johnson. There are twenty-nine exhibits, including designs for scenes and costumes for "The Trojan Women," "The Pretty Sabine Women," "Jael," "The King of the Jews," "Medea," "The Lost Silk Hat," "The Philanderer." Johnson shows a vivid imagination in these pictureings; he is quite kindred with Bakst in his high-keyed effects.

There's a fine display of color-prints from wood blocks by Gustave Baumann, in one of the Thurber galleries—of the romantic scenery in Brown county, Indiana—and some of the landscapes are very ambitious. At Anderson's, an etching in colors of Mrs. Castle, the dancer, by Pierre Nuytens, is a special feature and there is a new exhibition of American and European paintings.

At the Palette and Chisel Club there is a show of J. H. Carlson's pictures of the Berkshire Hills and Green Mountains painted during the recent Summer—splendidly colorful pictures, among which "The Great Oak" is getting much admiration. May Agnes Yerkes is exhibiting her paintings, in water-colors, at the Oak Park Art Shop—a collection painted last Summer.

Leo Mielzner's portrait of Professor Felix Adler is a special feature at Roullier's this week. The Art Institute has acquired ten more manuscripts of the Voynich collection. The first lot included the Canterbury Latin Bible of the XIII century and the wonderful illuminated work purchased by Mrs. Frank Logan. The second includes examples of painting in colors and gold to illustrate religious books of the middle ages—a XIV century Book of Hours, in French and Latin, with fourteen full-page miniatures, a small Book of Hours, with additional prayers, XVII century printing and illumination, a XIII century Anglo-Norman Psalter, a Limoges Book of Hours, with twenty-five miniatures illuminated on vellum in the first half of the fifteenth century, and a French miniature on vellum painted by Jean Colombo of Bourg, 1470; a XII century French Biblia with fifty-eight pictures; Psalms and Hymns in XIV century Parisian work, a XIV century Parisian Art Book of Hymns from Northern Italy; Horace on "The Art of Poetry and Letters" written and illuminated on fine Roman vellum in Florence, 1360; a XV century Book of Hours, with additional prayers and forty-eight full-page miniatures from Flanders.

H. Effa Webster.

SAN FRANCISCO.

An interesting exhibition of original drawings by Xavier Martinez has been on at the Hill Tolerton Print Rooms. Though extremely simple these drawings are done in a masterly manner and possess great charm and sincerity.

Of the twelve drawings which comprise the exhibition, eight are California subjects, two, found their inspiration in Arizona, and two are interesting notes from Guadalupe, Mexico, the old home of the artist.

Mr. Martinez is considered by many competent critics to be the most original and gifted genius on the Pacific Coast.

PROVIDENCE.

The president, Mrs. Gustav Radeke, has presented the Rhode Island School of Design with a 16th Century Northern French wooden sculpture of a "Virgin and Child." From Miss Ellen D. Sharpe comes a miniature by Benjamin Trott of John Wood Poinier, of Newark, N. J. Recent bequests are a "Portrait of the Duchess of Marlborough" attributed to Kneller from Mrs. Abby Greene Harris, and Robert Feke's "Portrait of Pamela Andrews," and James S. Lincoln's "Portrait of Sanford Durfee" from Miss Sarah Durfee.

PHILADELPHIA.

Water colors, pastels and black and white, to the number of 146 make up the 18th annual exhibition, now on at the Art Club, to Nov. 12. The pictures, none of them of large dimensions, are attractively hung on two lines only and include examples by a surprising number of painters whose names are new to the public, yet comparing favorably with the work of the better known exhibitors. Among them should be mentioned two effectively handled and highly decorative street scenes by Miss Felicie Waldo Howell, one "A Tenement Street, Phila.," and another "A Marketing, Martha's Vineyard," both showing the last word in the way of the use of opaque color.

On the other hand, that painting in pure aquarelle still holds its own, is well illustrated in Miss Alice Schille's group of "Black Boats," and in a capital street scene in an old world town, "The Top of the Road." A number of admirable pastels are contributed by Fred Wagner, an especially good study of a wintry river view, "Floating Ice," giving a true note from Nature's own book. "The Fishing Fleet, Concarneau," by Carl J. Nordell, "Polperro," a colorful picture of the red sailed craft of a port in Cornwall, by Miss Katherine Patton, are excellent examples. C. J. Gruppe shows a convincing landscape in "The Rain Cloud" as does John F. Carlson in his "Sunny Brook." Mr. Gruppe also shows a good bit of figure painting entitled "An Interesting Book." "A Study for a Portrait," by Sergeant Kendall, in chalks and pastel, has every evidence of careful observation of the essentials in the makeup of the child model. Henry R. Rittenberg shows a charming presentment of American beauty and a fine example of a finished painter's technique entitled "At the Piano." Leon Kroll is represented by two studies of the nude, rendered in pastel, boldly handled and luminous in effect. Leopold Seyffert exhibits some well-drawn studies of the nude in dry point etchings.

The place of honor on the west wall is occupied by a series of ten drawings in black and white by Joseph Pennell of the buildings of the Panama-Pacific Exposition in which the picturesque architecture of the Fair is the leading theme.

Eugene Castello.

CLEVELAND.

The Oriental department of the Museum has acquired thirty Babylonian tablets and comical and cylindrical seals, which are to be shown at clubs and libraries on request, until the Museum is completed. Other plans for outside displays include exhibitions of photographs, prints and lantern slides, to be used in connection with Art talks by Mrs. Emily G. Gibson, formerly of Indianapolis, who has come on to take charge of this branch of the Museum's work.

Work is progressing rapidly on the Museum grounds and on the interior of the building, which will not, however, be completed by the end of 1915 as hoped. Director Whiting and his staff have moved into temporary office rooms in the building and preparations for the opening are steadily going forward.

The Karner and Wood gallery, which has recently been enlarged to nearly double its former size, with greatly improved lighting facilities, has for its opening display a collection of masters of the Dutch, Barbizon and early English schools, from Arthur Tooth & Sons, London.

Oils by Miss Louise L. Heustis, of New York, form the first Autumn exhibit of the Cleveland School of Art. These include three large and striking portraits of the children of Mr. and Mrs. Edmund Stevenson Burke, Jr., prominent among Cleveland art patrons. Of these, that of Josephine, the eldest, especially suggests one of the children in early English portraits.

The Cleveland Photographic Society has been showing fine art photographs by Stephen Doumoukos, of the Panama-Pacific Exposition.

Raphael Raineri, decorative sculptor and carver in wood, formerly with Tiffany, New York, has on exhibition at his studio in the Hatch Building a bust of King Victor Emmanuel which he has made to be sold for the benefit of the Italian Red Cross.

Jessie C. Glassier.

MILWAUKEE.

An exhibit of nearly fifty pieces of sculpture by Cartaino Scarpitta of N. Y. is on in the Milwaukee Art Society's Gallery. Among the pieces is a portrait bust of Samuel O. Buckner, president of the society, and a group of four children of C. C. Conway of N. Y.

There are a number of other portrait busts of Milwaukeeans in the exhibit, including those of Mrs. William Schuchardt, Miss Margaret Buckner, Messrs. Albert Zinn and Henry Hinrichs. There are also several groups; one, the "Healing Touch," particularly striking.

BOSTON.

Boston, true to type, is now rejoicing with Bostonese thoroughness over two (post mortem) exhibitions, one of works by Monticelli in the Vose Gallery, and the other a showing of old portraits, all painted prior to 1800, in a gallery dedicated to the shades of the great Copley. Stern and, sometimes handsome, ancestors, with rigid souls and close shut months are here shown, limned by Gilbert Stuart, John Smibert, Copley and others of their contemporaries.

The Monticellis at Vose's attract the artist and connoisseur, as well as the ancestor worshippers. Here are rarely fine examples by that master colorist to rejoice the art lover. This is the first collection of the great colorist's work ever shown in Boston.

"The Christmas Party" is Monticelli to a degree. A red robed woman with yellow hair is the center jewel spot in a setting of dark notes of richest color. "The Garden Party" exploits two or three nude cherubs glowing with color like rose petals, in an environment of dark tones of ultramarine blue and green, with ripest golden brown and suggestion of underlying crimson. "L'Arcade," "The Star of Bethlehem," "The Peacock Garden" and others are in this collection.

That all Bostonia does not regard all artists as Gen. Miles did the Indian—"No good Indian but a dead one"—is evident by the interest shown in the exhibition of modern sculpture in Bigelow and Kenard's new gallery. Here is an up-to-date Bacchante, called "Peggy," who is intensely modern; Edward McCarten's prize winner, a woman seated on a turtle; a Hawaiian youth and maiden by Clio Bracken; a local polo player, a portrait in action of John P. Fell of the Myopia Club, by Charles C. Ramsey, etc.

An important loan collection of early American portraits is on at the Copley Gallery for three weeks. In almost every case the portraits in this collection have never before been publicly exhibited; and several of the artists represented are comparatively little known painters. The names in the list include those of Copley, Mather Brown, Ralph Earle, John Johnston, Benjamin West, John Trumbull, Gilbert Stuart, Christian Gullager, Robert Feke, John Smibert and Charles B. J. F. de Saint Memin.

The Boston Art Club, with rare courage, announces an exhibition of works by artist members; with a jury to vise the works submitted. This seems to promise a better show, and a bigger row! than in former years.

John Doe.

HARTFORD (CONN.)

The recently completed Municipal Building now occupied by the Mayor and several city departments contains two allegorical panels executed in low relief by Louis Even, after designs by the architects Davis and Brooks. The sculptor, who is now fighting for France in the war, has been successful in combining several features of local significance. The figure of an Indian Chief represents the region of the source of the Conn. River—a hart standing in a ford typifies Hartford, Thomas Hooker and his band of settlers are shown, Ceres is introduced, and in the background oxen and ploughshares, symbolizing agriculture, and the front of Centre Church, representing the fundamental religion of the colony. The second panel represents in figures of Revolution and Union soldiers, the struggle of community development, while the accessories suggest the progress of the centuries.

The architects, Davis and Brooks are making an interesting restoration of an ancient colonial building in the vicinity of Bushnell Park for use as their offices.

Wilfred Evans, late of London, Eng., has been exhibiting a portrait of one of the children of Ex-Corp. Counsel Arthur Shipman, and Mrs. Anna Ball Pierce has been showing her portrait of D. W. C. Skilton at the Moyer Gallery.

CINCINNATI.

Although a conservative, old-fashioned town, the new in art is always eagerly booked for and "given a hearing here," and the Bellows pictures now on exhibition at the Museum are hailed with delight.

Certain it is that the new-comer is a strong painter, a colorist and very original. A pupil of Henri he has long "out-Henried" his master and how he could ever have consistently been included among the "Five Glooms" or "Depressionists" is a mystery for his painting exhales a glowing quality, and his shadows abound in transparency and opalescence. Rarely does one find a more luminous painter.

His female portraits are delightfully direct, limpid transcriptions and his full length, life size presentment of Dr. William Oxley Thompson is a strong, powerful and manly piece of portraiture that will live long and hold its own—no theatrical brushwork, no

labored spotting, all so simple and great is the effect, art without pedantry.

Miss Bessie Hoover has joined the faculty of the Art Academy to succeed Miss Grace Young who has resigned; Miss Hoover is an advanced Duveneck pupil and is a successful portrait painter and well qualified for her new duties.

John Rettig never fails to bring home a goodly crop of interesting sketches from his annual summer outing, and this versatile and talented artist succeeds equally well with interiors and still life as with landscapes and marines. He has always played a prominent part in local art life and in one way or another is constantly giving his time as president or chairman of committees in the interest of the Art Club.

G. Frank Muller.

BUFFALO.

The exhibition of sculpture by Paul Maniship at the Albright Art Gallery, to remain open until Nov. 14, contains twenty-five of his bronzes, one marble, four plasters, a set of seven terminal figures, and a series of four panels in color symbolizing the elements.

Among the bronzes are the fountain figure of the Infant Hercules, a Salome, a group of Centaur and Dryad, a group of Satyr and Sleeping Nymph, two or three vases, a gilded bronze figure of Christ Crucified, a portrait statuette, a sketch of David, three sketches of boy hunters, a sketch of a mother and child, a sketch of the Madonna, a group of Andromeda and the Dragon, a panel of two medals, a sketch of Music, and subjects catalogued under the titles of "Little Brother," the "Lyric Muse," "Indian and Pronghorn Antelope," "Playfulness," "Wrestlers," "End of the Day," "Marietta" and "Yawning."

NEW ORLEANS.

An exhibition of paintings by Luis Graner the Spanish artist is now on at the Delgado Museum. Since leaving New Orleans last Spring Mr. Graner has done a remarkable amount of exceptionally fine work so that he has now some forty pictures of far greater interest than any previously exhibited here, not only by Mr. Graner but by any other artist. A few of the paintings are figures with landscapes or marines for background, but the exhibition consists chiefly of charming, colorful landscapes done with a lavish brush or more frequently with the palette knife. The pictures are of a desirable size and deal with all features of the day from morning's tenderness to noonday glare, shading down into the soft toned evening effects. There are landscape and marine, wonderful in color and harmonious effects. There is one picture showing a commercial basin and rocky foreground with a wharf and some buildings in the distance which has fine color quality. Looking over the exhibit from the viewpoints of technique and handling and charm of color it is difficult to express a preference. Twelve good sized paintings were purchased by New Orleans art collectors on the opening day; three by Dr. I. M. Cline, three by Mr. Ernest Lee Jahneke, two by Mr. Hunt Henderson, two by Mr. E. W. Smith, one by Mr. Gideon T. Stanton, one by Mr. H. F. Baldwin, and there are others considering purchasing.

There is also on exhibition at the Museum an interesting collection of lithographs, representing John S. Sargent, Charles Shannon, Albert E. Steiner, William Nicholson, Maurice Denis, Matisse and Pennell.

There is also a group of some thirty paintings loaned by Mrs. J. K. Newman, comprising an admirable Cazin, good examples of Boudin, Jongkind, and others of the French school of the eighties and nineties.

ART BOOKS RECEIVED.

The Message of Greek Art, by H. H. Powers. The Mac Millan Co., New York. (Standard Library.)

The Artistic Anatomy of Trees, by Rex Vicat Cole. J. B. Lippincott Co., Phila. (The New Art Library.) \$1.75 net.

Great Schools of Painting, A First Book of European Art, by Winifred Turner. J. B. Lippincott Co., Phila. \$1.50 net.

Joseph Pennell's Pictures in the Land of Temples. J. B. Lippincott Co., Phila. \$1.25 net.

Modern Painting—Its Tendency and Meaning, by Willard Huntington Wright. John Lane Co., New York. \$2.50.

Masterpieces of Painting—Their Qualities and Meaning, by Louise Rogers Jewett. Richard G. Badger, Boston. \$1.00 net.

Decorative Design, by Joseph Cummings Chase (Wiley Technical Series); edited by J. M. Jameson of Oxford. John Wiley & Sons, Inc., New York. \$1.50 net.

Reviews of the above books will appear later.

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EXHIBITIONS.**

Arlington Galleries, 274 Madison Ave.—Autumn Exhibition of American Works.
Berlin Photographic Co., 305 Madison Ave.—Works by Anne Goldthwaite.
Bonaventure Galleries, 601 Fifth Ave.—XVIII Century French and English Engravings, to Oct. 30, inclusive.
Daniel Gallery, 2 W. 47 St.—Water Colors by Charles Demuth, to Nov. 9.
Ehrich Galleries, 707 Fifth Ave.—Paintings by Old Masters. Early Am'n Landscapes to follow.
Fine Arts Building, 215 W. 57 St.—26th Exhibition N. Y. Water Color Club and Exhibition Society of Portrait Painters, Nov. 6-28.
Folsom Galleries, 396 Fifth Ave.—Decorative Panels in Pastel by Carton Moorepark, to Nov. 4.
Gorham Galleries, Fifth Ave. & 36 St.—7th Annual Exhibition Recent Works of American Sculptors, Nov. 8-29.
Geo. Gray Barnard Cloisters, 189 St. and Ft. Washington Ave.—10 a. m. to 5 p. m., week days, and 2 to 5 p. m., Sundays.
Holland Art Galleries, 500 Fifth Ave., corner 42 St.—American and Foreign Works.
Louis Katz Galleries, 103 W. 74 St.—Recent Pictures by Otto H. Schneider.
Kennedy & Co., 613 Fifth Ave.—Etchings by D. Y. Cameron, Nov. 1-30.
Keppel & Co., 4 E. 39 St.—Etchings by Dutch Masters from Rembrandt to Brauer, to Nov. 20.
Knoedler Galleries, 556 Fifth Ave.—Etchings by J. McBey, to Nov. 6.—Portrait of Cardinal Farley by Pierre Tartoue.
John Levy Galleries, 14 E. 46 St.—American and Foreign Pictures.
Lorillard Mansion, Bronx Park—Metropolitan Loan Exhibition.
J. Lowenbein Gallery, 57 E. 59 St.—Works by American Artists.
Macbeth Galleries, 450 Fifth Ave.—Works by Hayley Lever, and A. B. Davies, to Nov. 13.
MacDowell Club, 58 W. 55 St.—Works by Kathleen Houlahan, Aline Bernstein, Edith Reynolds, Amy Londener, Burt Cressey, Meta Cressey, Ruth Takoli and Albert Oleson, to Nov. 2.
Metropolitan Museum, Central Park at 82 St. East—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mon-

days and Fridays 25c. Free other days. Morgan and Altman collections on public view.

Milch Gallery, 939 Madison Ave.—Autumn Opening Exhibition to Nov. 6.
Modern Gallery, 500 Fifth Ave.—Works by Picabia, Picasso, et al.
Montross Gallery, 550 Fifth Ave.—A. W. Bahr Exhibition of Early Chinese Art, to Nov. 20.
Municipal Art Gallery, Irving Place at 16 St.—Natural History Museum Loan Exhibition of Navahoe Blankets and Mexican Serapes, to Nov. 1.
Museum of French Art, 599 Fifth Ave.—French Oils and Miniatures.
National Arts Club, 119 E. 19 St.—Fifth Special Exhibition Society of Illustrators to Oct. 31. Exhibition of Wood Engravings under the Auspices of the American Institute of Graphic Arts—Nov. 3-14.
N. Y. Public Library, Print Gallery (321)—"Making of a Line Engraving." On indefinitely.—Room 322—Mezzotints from the J. L. Cadwalader Collection—"Making of an Etching."—"Making of a Wood-Engraving." On indefinitely.—Stuart Gallery (316)—"Recent Additions." On indefinitely.
Museum of Natural History, 77 St. & Central Park West.—Western Scenes by W. M. Cary.
Print Gallery, 707 Fifth Ave.—Etchings by A. A. Blum, to Nov. 6.
Ralston Galleries, 567 Fifth Ave.—Etchings and drawings by A. G. Learned, Nov. 5-15.
Henry Schultheis Gallery, 142 Fulton St.—American and Foreign Pictures.
Scott & Fowles Galleries, 590 Fifth Ave.—Portraits by Harrington Mann, to Oct. 30.
Paterson, N. J., City Hall.—Textile Exhibition to Oct. 31.

CALENDAR OF AUCTION SALES.

American Art Galleries, 6 E. 23 St.—Library late William Nelson, New Jersey State Historian, by order F. Falone, executrix, Nov. 22-23. Library late Alfred Henry Lewis, by order Wm. E. Lewis, executor, Dec. 1-2. Library of Dr. Edward E. Worl, of Newark, N. J., Dec. 13-14.
Anderson Galleries, Inc., Madison Ave. at 40 St.—Part VI of the Autograph Collection formed by the late John Boyd Tracher, rare English Autographs, Afternoons, Nov. 3 and 4.—Part II of the Burton Library, embracing rare gold, silver, and copper American and foreign coins, Afternoons of Nov. 5.—Part III of the Burton Library, fine miscellaneous books, five sessions, beginning Monday, Nov. 2.—Mezzotint, aquatint, stipple and line engravings, with rare American views, from the Collection of a New York Gentleman, on Exhibition from November 6th to Sale Friday Evening, November 12.—Part IV of the Burton Library, five sessions beginning November 17th.
Fifth Ave. Art Galleries, 3 W. 45 St.—Estate Sales of Very Rich and Artistic Tapestry, Textiles, Bronzes, Porcelains, etc. Afternoons Nov. 3, 4, 5 and 6.
Scott & O'Shaughnessy Collectors' Club, 30 E. 42 St.—Modern Book Plates and Books about same, afternoon Nov. 12.

EXHIBITIONS NOW ON**Early Chinese Art at Montross.**

At the Montross Gallery, 550 Fifth Ave., there is now on an interesting and instructive exhibition of early Chinese Art—a comprehensive showing of Stone Sculptures, Bronzes, Paintings and Pottery, from the collection of Mr. A. W. Bahr, whose long residence in China, and thorough knowledge of Chinese art made him pre-eminently fitted to obtain rare specimens of the work of various schools, from early periods on.

The dates are recorded by various Dynasties, including the Chow, Han, Wei, Tang, Sung, Yuan, Ming and Ching.

The panel, "Pines and Rising Sun," attributed to Lio Tsan (Sung), simple in composition and wonderfully decorative, is most inspiring. Such subjects as "The Phoenix" (Ming) and "Arhat and the Dragon" (Tuan) are rarely imaginative in conception.

There is a dignity and a remarkable depiction of personality which always impresses one, in Chinese portraiture, of which there are some notable examples in the present display. H. C. R.

Flowers and Dunes by Demuth.

Beautiful color and decorative arrangement are the features of the exhibition of watercolors by Charles Demuth, now on at the Daniel Gallery, 2 W. 47th St. to Nov. 9. Simplicity of method and drawing by masses characterize the thirty odd works and the catalog is simplicity itself, the groups "Flowers," "Dunes" and "Drawings," being known only by numbers, in the first two cases, and in the last the number not being given. That Mr. Demuth can draw with refreshing freedom is shown

in a few strokes in one or two of the examples, but he is generally more concerned with effect and color than detail. His "Dunes" are simply frames for chromatic effects of light and color and his drawings are tinted sketches chiefly of bathers in which is good suggestion of life, but rather forced effects of color. A. v. C.

Ceramic Art Society Display.

The 18th annual exhibition of the N. Y. Society of Ceramic Arts is now on in The Little Gallery, 15 E. 40 St., from Nov. 1 to 13.

The aim of this Society has always been to present only the best work of this craft done in this country, and this exhibition is no exception in giving an interesting opportunity to observe the products of the leading potters and decorators.

Among the potters represented are the Marblehead Pottery, the Newcomb College Pottery, the Boston Bowl Shop and the Byrdcliffe Pottery by the Misses Penman and Hardenbergh. The most notable work shown in porcelain is by Miss M. M. Mason in relief enamels.

Other porcelain workers are Mrs. E. Mason Vanderhoof, Mrs. J. Unger, Mrs. A. B. Leonard, Members of the Fawcett School of Industrial Art under Miss Mason's leadership, Miss Van Siclen, Miss Armstrong, etc.

Pittsburgh Artists Show.

The Associated Artists of Pittsburgh are holding their Sixth Annual Exhibit at the Carnegie Institute Galleries to Nov. 22. The jury of award this year consisted of W. M. Chase, W. S. Robinson, Charles W. Hawthorne, George W. Sotter, Arthur W. Sparks, and Margaret V. C. Whitehead, with James Bonar as Chairman—Pittsburgh. The prize honors went to Elizabeth B. Robb, Ralph Holmes and Elizabeth F. Rothwell. The 181 pictures hung show a modern spirit and show decided progress on the part of the members of the Association. The contest for the Mrs. Richard A. Rowland prize of \$200.00 for the picture voted by the public the best one hung is arousing a great deal of interest among the visitors, and this, together with the fact that there has been no International Exhibition in Pittsburgh this year tends to make this a most popular display.

Municipal Gallery Shows.

Exhibitions booked at the Municipal Art Gallery, Washington Irving High School, Irving Place and 16 St. for the season include displays of work by the School Art Dept; a show of paintings, sculpture and objects of minor art by members of the German Association for Culture; an exhibition of designs for postal cards (looking to the improvement of this branch of art), a movement in which Miss Clara McChesney is one of the leaders; an exhibition of designs for commercial use by the International Art Service, and a display of recent paintings by a group of Americans of whom F. Luis Mora is the leader.

Portrait Painters Show.

The exhibition this year of the Society of Portrait Painters, to open with the 26th display of the Watercolor Club, at the Fine Arts Building on Nov. 6, will be much larger than last year when 27 works were shown. This year 54 will represent the 37 members and the two "invited" exhibitors, Oliver Dennett Grover and John Sloan. Newly elected members are J. Alden Weir, Douglas Volk, Joseph De Camp, W. T. Glackens, Helen M. Turner and Leopold C. Seyert of Phila. The executive committee consists of R. W. Vonnob, W. M. Chase, Cecilia Beaux, William Cotton, Robert Henri and Irving R. Wiles, who replaces the late T. W. Alexander. The President is S. Montgomery Roosevelt. This year's exhibition of the Society after the close, Nov. 30, will go on tour to the Corcoran Gallery, Washington, the Chicago Art Institute, the Carnegie Institute, Pittsburgh, and the Memorial Gallery, Rochester, in succession until the end of March.

OBITUARY.

(Continued from page 4)

ishment in this city and through the country, and among other works, he was represented at the St. Louis Exposition by "The Death of Ivan the Terrible" and "Banquet at a Russian Nobleman's House." He painted many of the beauties of the Russian court and aristocracy. He was a strong and agreeable colorist and handled the groups in his huge historical and genre canvases with great skill.

Stanislao Martini.

Stanislao Martini, aged seventy-eight, a sculptor of note among the Boston Italians, died suddenly in Boston, Oct. 18. Several of his statues adorn the Church of St. Leonard in Prince St., and others have been placed in other Boston churches.

He was born May 12, 1837, and for many years lived in Mirabella Eclano, Italy,

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where all his children were born. As a child he exhibited artistic ability and studied painting, sculpture and wood carving. Before coming to this country he achieved an enviable reputation in his native land as an artist. One of his specialties was artistic work in straw.

Hugo Kühnelt.

Hugo Kühnelt, president of the Austrian Sculptors' Association, has fallen in the war. His marble block of a Medea is one of the ornamental features of the Vienna State Gallery.

Dr. Jaro Springer.

This accomplished artist fell at the storming of Nowo Georgiewsk this Autumn at the head of his company. He was born in November 1856, at Prague, where his father was the professor of art history. He was successively appointed assistant and custodian of the Berlin Copper Plate Cabinet, attaining the latter distinction in 1909.

Dr. Marcus Zucker.

Dr. Marcus Zucker, an art and literary "expert," recently died at Erlangen, Germany, aged 74. His reputation largely rested on his writings upon Michel Angelo and the 17th Century Dutch school. Albert Durer was, however, his favorite subject. Dr. Zucker was director of the local University Library.

August Prokop.

August Prokop, professor of architecture, is dead at Bozen in his seventy-seventh year. He was the architect of the Turnhalle and the Episcopal Chapel at Brünn.

Dr. Ernst Weiss.

Dr. Ernst Weiss, late technical assistant at the Hamburg Museum of Art and Industry, a pupil of Adolph Goldschmidt, lately fell in battle. His studies were chiefly directed to the Dutch school of the early sixteenth century.

David Zacharias.

Lieut. David Zacharias, the Düsseldorf painter, was killed in the assault on Warsaw. His principal works were a picture of himself and various interior scenes, and his death is regarded as a distinct loss to the Düsseldorf artistic world.

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ART AND ARTISTS.

An exhibition of etchings by M. Paul Roche closes today at the School of Fine and Applied Arts of the Pratt Institute in Brooklyn. There are both portraits and street scenes.

D. J. Gue has painted from memory and a daguerreotype a portrait of John Brown of Harpers Ferry.

Edward Borein, etcher and painter, has returned to New Mexico.

The American Federation of Arts selection of pictures from last year's international exposition at Pittsburgh is now on view at the National Gallery in Washington.

Leon Kroll has moved from the Broadway Studios to 253 W. 42 St.

Walter Russell is painting Mrs. W. E. D. Stokes with her baby and has recently completed portraits of Mr. Hudson Maxim and of the Rev. Alexander Charles Garrett, to whom a Memorial Chapel, where the portrait will be placed, is being erected at Dallas, Texas.

Albert Groll has returned to his studio in the Gainsborough, from Provincetown, with a group of sketches in crayon which are most artistic.

The annual "Get-together Dinner" of the Salmagundi Club will take place tonight, and the Sunday night Dinners, to which members are now allowed to bring ladies, will begin on Nov. 7.

Carroll Beckwith was recently struck by an automobile and thrown down, but fortunately was not seriously injured.

Bertha S. Menzler will exhibit her recent paintings of the Arizona Desert and Grand Canyon at the Detroit Museum of Art, Nov. 1-15.

On Wednesday last, Prof. A. H. Munsell, the first person to bring into practice a definite measure of color and color balance, addressed the National Arts Club and the American Institute of Graphic Arts, on "Graphic Color and Appreciation of Color Beauty in the Fine and Industrial Arts."

Among new pictures of interest at the Knoedler Galleries are a recent portrait of Cardinal Farley by Pierre Tartoue who also exposes dainty conceptions of the eternal feminine and a portrait of the late John Harson Rhoades by Albert P. Lucas.

Truman E. Fassett has taken one of the Bryant Park Studios at 80 W. 40 St.

George L. Rose, who occupies with C. Y. Turner the studio of the late F. D. Millet, in old Forrest Hall, Georgetown, near Washington, has been holding there an exhibition of his watercolors. Mr. Rose worked for years with the late John Lafarge.

Edith C. Barry has returned to the Van Dyck studios, 939 Eighth Ave. from Montclair, N. J.

Ida J. Greenleaf is back from Provincetown, Mass., and is at 200 W. 56 St.

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CHICAGO INSTITUTE—28th Annual Exhibition.

Opens	Nov. 16
Closes	Jan. 2, 1916
Works received	Oct. 25—Nov. 2

NEW YORK WATER COLOR CLUB—26th Annual Exhibition.

Opens	Nov. 6
Closes	Nov. 28

SOCIETY OF MINIATURE PAINTERS—(Pa. Academy).

Opens	Nov. 7
Closes	Dec. 12

PHILADELPHIA WATER COLOR EXHIBITION (Pa. Academy).

Opens	Nov. 7
Closes	Dec. 12

Elliott Torrey's "Orvieto" has been presented by the Friends of American Art to the Chicago Institute. Another accession is Paul Manchip's sculptured panel in color, "Water."

The October Art & Progress contains an article by Frank E. Schoonhoven on Howard Pyle and another by George Leland Hunter on American tapestries.

Edward C. Potter's bronze equestrian statue of a Civil War bugler, has been unveiled at Brookline, Mass., and is highly praised.

Francisco Pons Arnau, son-in-law of Sorolla, is showing in Havana his equestrian portrait of the King of Spain. It will be seen here later in the season at the Hispanic Museum or in one of the other galleries.

Three Copley portraits, one of a child painted in 1753, when the artist was only six years old, and a portrait of Alexander Hamilton by Trumbull have recently been loaned to the Brooklyn Museum and are on exhibition there.

There will be a new block added to the artists' colony around Washington Mews, in the near future. The property is owned by the Sailors' Snug Harbor.

The Municipal Art Society held its first meeting this year at the National Arts Club on Wednesday. The members showed designs for works intended to beautify the city.

Parker Mann is at Princeton, N. J., after a Summer at Arkville, N. Y.

E. Irving Couse has returned from Taos, New Mexico, to the Sherwood, 58 W. 57 St.

Douglas Volk has returned to his National Arts Club Studio.

Albert P. Lucas is working on an effective moonlight picture, and a conception of "Leda and the Swan," delightful in color and composition.

Ivan G. Olinsky recently completed portraits of Mrs. David Gray and her son, and of Edward Merston's little niece, charming in their pictorial quality and with the elusive bloom characteristic of this painter's work.

Frank Dumond is working on mural decorations for the reception room of the Hotel des Artistes.

The Wilmington Society of Fine Arts will hold its fourth Annual Exhibition from Nov. 1-6 at the New Century Club there. The exhibition consists of works by pupils of Howard Pyle and ten "invited" artists. There are prizes of \$100 each for the best illustration and the best picture.

Henry Mosler, who is back for the winter in his Carnegie Hall studio, has finished, for the firm of Gerlach & Barklow, a historical American composition entitled "The Stars and Stripes Forever."

DANIEL'S "MODERNISTS."

(By the Second Viewer.)

The storm center has shifted again and is back home at the Daniel Gallery, where it is welcomed with supreme good humor by that persistent believer and zealous propagandist—Mr. Charles Daniel. One cannot help remarking, in passing, upon the futility of the program of that arch anti-modernist, Carroll Beckwith, who pleads, with such pathetic eloquence to and through the ART NEWS, for a stemming of this tide of "modernism." One's sympathy is enlisted—in truth—in the cause of comprehensibility, enlightenment and progress. While ready to admit the futility of much vagarious rubbish masquerading as expression of "new" thought, the candid observer must also be ready to admit worth, in howsoever small degree it may be found. It is so easy to condemn a picture. But it is very much like condemning a man, for how often do rare qualities appear, following hard upon those which created the first revolting impression.

Like a second "Daniel come to judgment," with a certainty of confidence, this "believer" has lined up his battery and fired, and behold! the shattered remains of "the" critics, Caffin has fallen, still intact, for he would not dissemble; McBride, still cased in Parisian Vollard armor, writhes gleefully; others, certain others, variously dismembered, may be observed emerging from the smoke of battle, dragging remnants of once "firm" intellects to a last stand around the adamant figure of Cortisior.

As for the Academicians, they are still safe, for they didn't dare the contact.

Compare Man Ray with Kenyon Cox! What joy! This rare privilege is what New York has granted during the week past, Man Ray, original name surely, elemental name. Why should one be shocked to find such a man painting like a primitive—his "portrait" is truly Giottoesque (?) and decorative. Not decorative like the decorous Cox, most certainly not—not learnedly, industriously decorative, but naively, quaintly so. Fancy a portrait by Man Ray in the Metropolitan Museum! Oh, these "Danielites"! See how this Gus Mager, the man of "the funny paper," visions forth the "Spring." Did ever anyone see painted apple blossoms "jump" like these? The very birds will dip into them.

How about Man Ray's "Still Life," ye cantors who rave of the Japanese? Is there color here? Is there? Is there pattern here? What! Compare that marvelous craftsman, Carlsen, America's own inimitable Chardin? Man Ray, great name, it will be marvelous if it isn't one of the very great.

Zorach, the colorist, sees moving harmonies in the mountains and fell, harmonies no more strange nor less sweet than Mozart's. The Academy makes much of the "poetry" of painting, Zorach proposes the music of it. Harry Berlin, in two coast pictures is rugged, his color is not saccharine like Dougherty's worst, nor brilliant like Dougherty's best, but his tone is big and powerfully dry. Winslow Homer rarely painted a coast with the degree of solemn

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truth that Berlin gives in his large Ogunquit canvas. Demuth's "Sensations of Times Square" are not my sensations. The fault is mine, however, for not being in shape to feel that way in that neighborhood. Halpert's "Bridge" is the recognized Brooklyn structure, heavily delineated.

"The Garden," by Bror Wordfeldt, a Cape Cod subject, is an effective arrangement of green growths, bending female gardener, and brilliant yellow cottage wall. The woman in the picture has a study of peasant character recollective of Van Gogh's "Potato Gatherers."

Flower pieces by Thomas Benton (a St. Louis descendent of the statesman Benton) and Lee Simonson, and a "landscape" by Preston Dickenson are other features of the display. Charles Demuth now has the gallery at his disposition for a display of watercolors which will remain two weeks.

James Britton.

AND STILL THEY COME.

Jansen, Inc., art dealers of Paris, are the newest arrivals from abroad to establish themselves in New York. They have leased the former residence of Mr. Morton B. Plant, at 25 W. 54 St. Extensive alterations are to be made and the firm expects to be established by Dec. 1. The house is opposite that of Mr. John D. Rockefeller.

M. Emil Pares, art dealer of Paris, has leased the ground floor of the remodelled dwelling, 20 E. 55th St., just East of the St. Regis Hotel.

The Messrs. Ehrich, of 907 Fifth Ave., have leased the third floor of their building to Charles Sparks, of 37 Duke St., London, dealer in Chinese porcelains, etc. Mr. Sparks and Mr. F. J. Abbot, of the firm, are here to open the new establishment.

DEALERS' NOTES.

Mr. Amadeo Canessa of E. and C. Canessa, recently arrived from Naples, on the Dante Alighieri, having spent the summer in Italy and is at the Canessa Galleries, No. 547 Fifth Ave., from which he will direct, with Mr. Ercole Canessa, the fitting up of the new galleries of the firm—in the old Altman Gallery, one door west of Fifth Ave. in West 50 St., and which the firm has leased for ten years.

SCHIEREN ART FOR MUSEUM.

By the will of Ex-Mayor C. A. Schieren the Brooklyn Museum receives the Schieren collection of pictures at the Museum, valued at \$22,575.

The Society of the Sons of the Revolution recently presented Boston with a replica of the bust of John Hancock in the senate wing at the Capitol in Washington.

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